



F.Q. OILS

Product Catalogue

Professional Level
Finest Quality Line

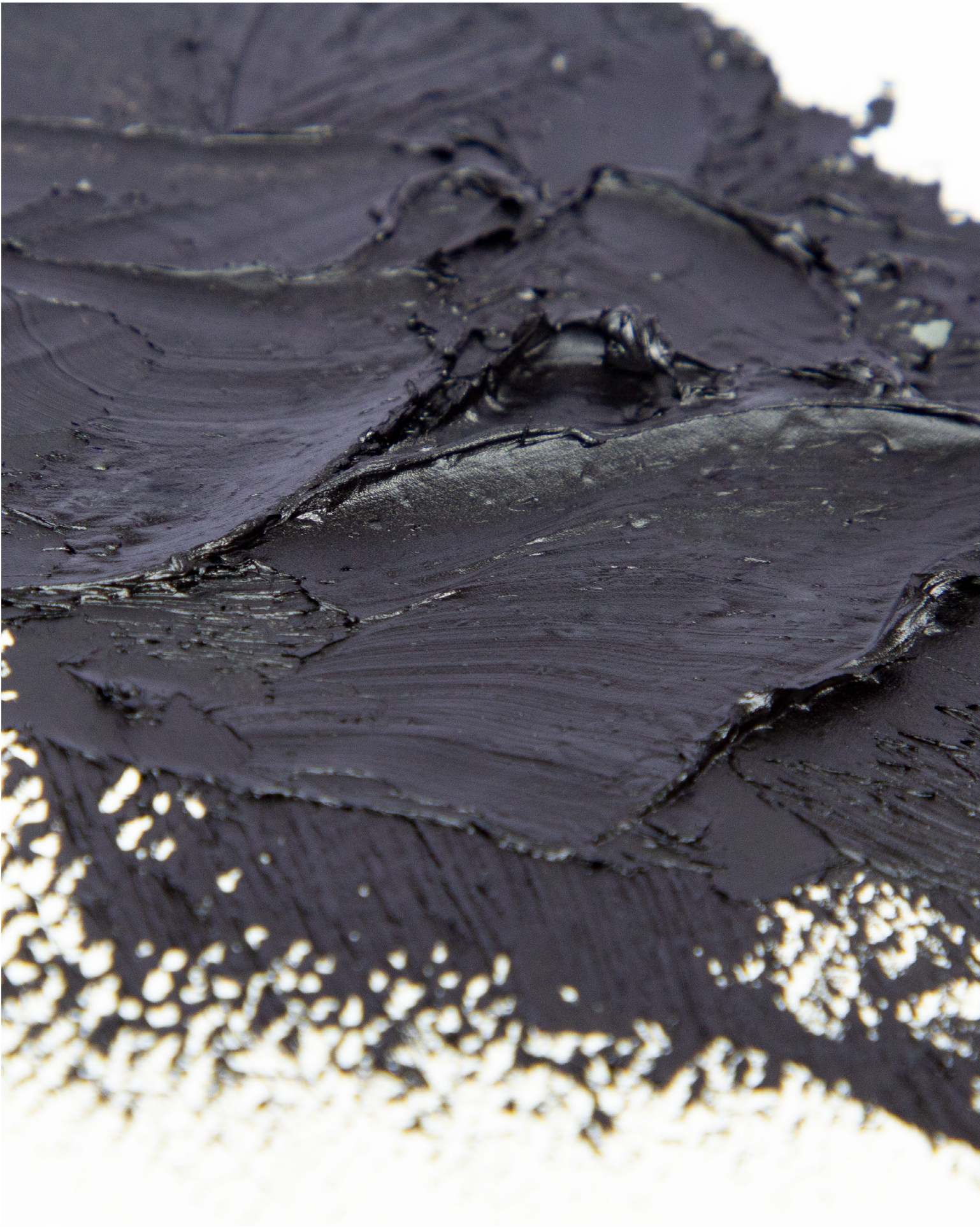
Proudly Canadian
www.tri-art.ca



Tri-Art Manufacturing
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Table of Contents

Introduction	1
Colours Info	3
Swatch Chart	5
Mediums Info	6
Eco Friendly Mediums	11
Colour Composition	15





Tri-Art

Finest Quality Oils

A selection of colours and mediums for the modern artist.

Tri-Art's Oil colours and mediums are part of our Finest Quality, Professional Level line of products. The line is designed for the artist who embraces both the traditional oil colour palette and methods, as well as modern pigments and innovative choices available today.

Colours

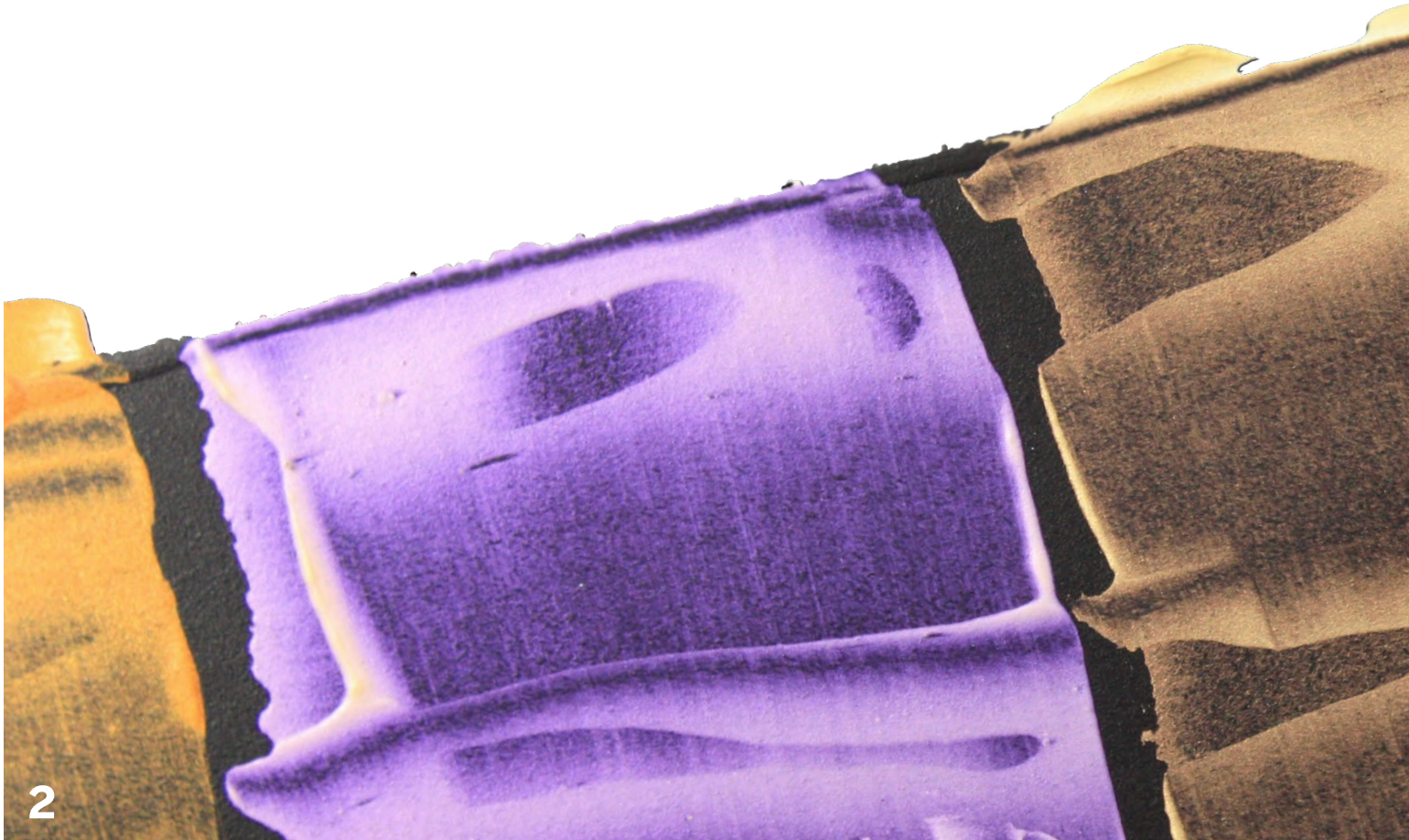
PROFESSIONAL LEVEL – FINEST QUALITY SERIES

Oil Colours

Tri-Art formulates and selects unique and exciting ranges of both traditional and cutting-edge colours for contemporary artists. The colours are pure with an extreme buttery consistency. There are traditional C.P. Cadmiums, organic and inorganic selections as well as synthetic organic pigments with drastically improved permanence and longevity.

Pigments are paired with high-grade sunflower or alkyd oil to obtain their cleanest and most vibrant version. Colours contain pure, finest artist grade pigments, milled to perfection, in order to offer stability and ultimate brilliance.

Very bright and pure colours with an extreme buttery consistency.



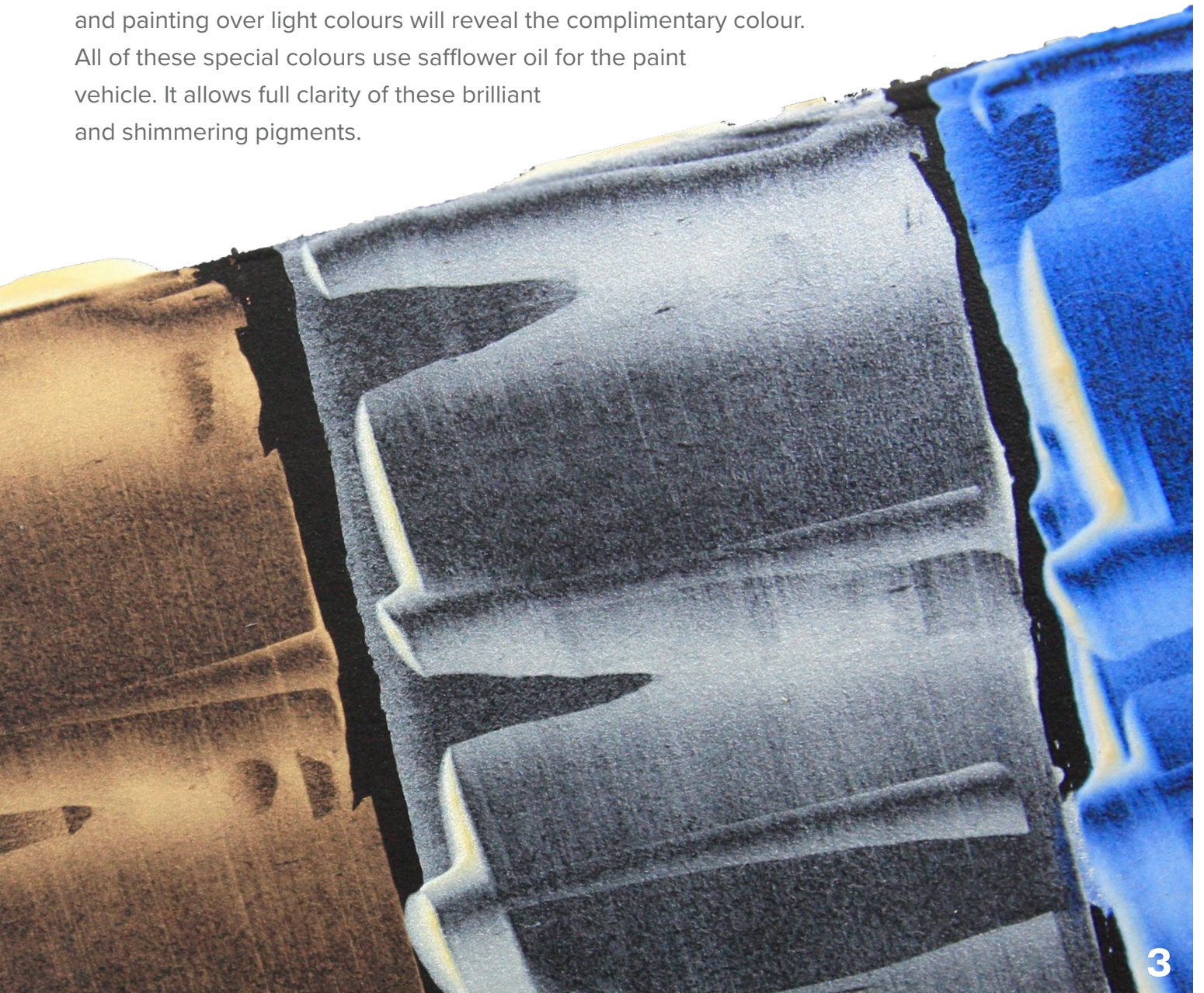
Colours

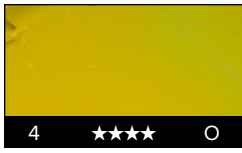
PROFESSIONAL LEVEL – FINEST QUALITY SERIES

Specialty Colours

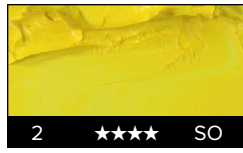
There is also a dazzling array of iridescent and interference colours. Interference colours shift depending on the angle which they are viewed and offer unique colour possibilities for oil painters. They are perfect for accents, glazing and enhancing colours. Painting over dark colours will show the dominant (label) colour and painting over light colours will reveal the complimentary colour.

All of these special colours use safflower oil for the paint vehicle. It allows full clarity of these brilliant and shimmering pigments.

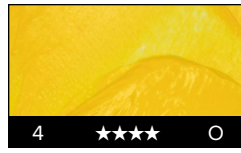




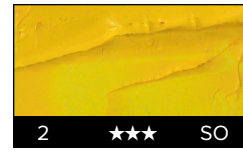
C.P. Cadmium Yellow Lemon
C.P. Jaune citron cadmium
PY 37



Cadmium Lemon Yellow Hue
Jaune citron cadmium teinté
PY 3



C.P. Cadmium Yellow Light
C.P. Jaune cadmium clair
PY 37



Cadmium Yellow Light Hue
Jaune cadmium clair teinté
PY 1



Cadmium Yellow Medium Hue
Jaune cadmium moyen teinté
PY 3 / PO 62



C.P. Cadmium Yellow Deep
C.P. Jaune cadmium foncé
PY 37 / PO 20



Cadmium Yellow Deep Hue
Jaune cadmium foncé teinté
PY 1 / PO 62



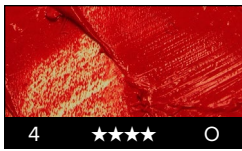
Indian Yellow
Jaune indien
PY 1 / PR 4 / PY 42



Indian Yellow Red Shade
Jaune indien nuance rouge
PO 36



Cadmium Orange
Orange cadmium
PO 20



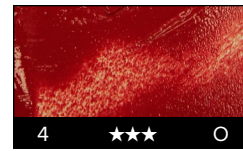
C.P. Cadmium Red Light
C.P. Rouge cadmium clair
PR 108



Cadmium Red Light Hue
Rouge cadmium clair teinté
PR 4 / PR 3



Cadmium Red Medium Hue
Rouge cadmium moyen teinté
PR 112



C.P. Cadmium Red Deep
C.P. Rouge cadmium foncé
PR 108



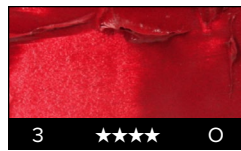
Permanent Alizarin Crimson
Permanent alizarine pourpre
PR 122 / PR 112



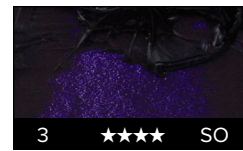
Permanent Maroon
Maroon permanent
PR 122 / PR 112



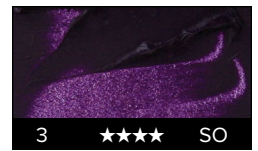
Quinacridone Red
Rouge quinacridone
PR 122 / PR 112



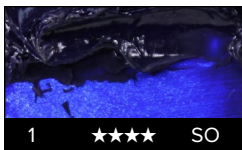
Quinacridone Rose Red
Quinacridone rose rouge
PR 108 / PR 122



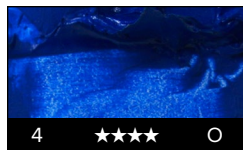
Dioxazine Violet
Violet dioxazine
PV 23



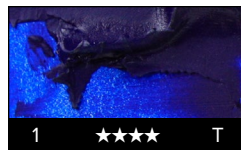
Permanent Violet Light
Lumière violette permanente
PR 122 / PV 23



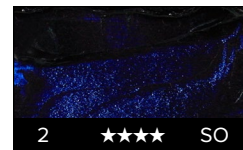
Ultramarine Blue
Bleu outremer
PB 29



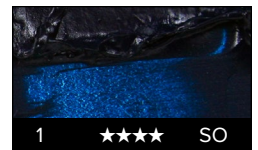
Cerulean Blue
Bleu cérulean
PB 36



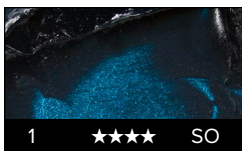
Phthalo Blue
Bleu phtalo
PB 15



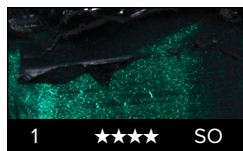
Prussian Blue
Bleu prusse
PB 27



Turquoise
Turquoise
PB 15 / PG 7



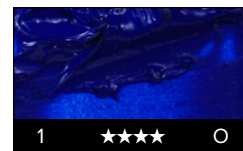
Turquoise Light
Turquoise clair
PG 7 / PB 15



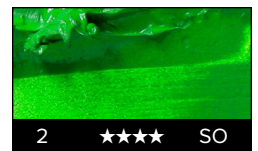
Phthalo Green
Vert phtalo
PG 7



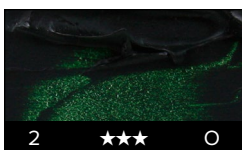
Cobalt Blue
Bleu cobalt
PB 28 / PB 15



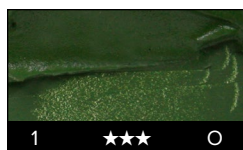
Cobalt Blue Hue
Bleu cobalt teinté
PB 29 / PB 15 / PW 4



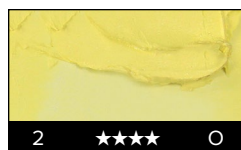
Permanent Green Light
Vert permanent clair
PG 7 / PY 1 / PY 42



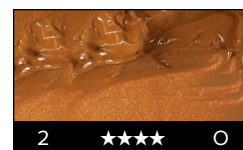
Sap Green
Vert sève
PG 8



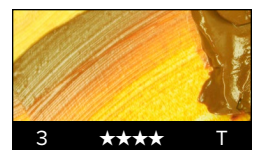
Sap Green Light
Vert sève clair
PY 42 / PG 8



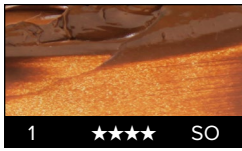
Naples Yellow Hue
Jaune naples teinté
PW 4 / PY 35



Yellow Ochre
Ocre jaune
PY 42



Nickel Azo Yellow
Jaune azo nickel
PY 150



1 ★★★★★ SO

Raw Sienna
Terre de sienne naturelle
PBr 7 / PR 101



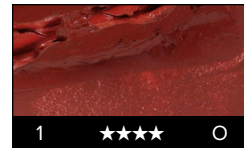
2 ★★★★★ O

Burnt Sienna
Terre de sienne brûlée
PBr 7



2 ★★★★★ T

Transparent Burnt Sienna
Terre de sienne brûlée transparent
PY 42 / PBr 7



1 ★★★★★ O

Red Oxide
Oxyde rouge
PY 42 / PR 101



1 ★★★★★ T

Transparent Red Oxide
Oxyde rouge transparent
PY 101



1 ★★★★★ T

Transparent Yellow Oxide
Oxyde jaune transparent
PY 42



2 ★★★★★ T

Transparent Gold Oxide
Oxyde or transparent
PR 101 / PY 110



2 ★★★★★ O

Raw Umber
Terre d'ombre naturelle
PBr 7



1 ★★★★★ O

Burnt Umber
Terre d'ombre brûlée
PBr 7



3 ★★★★★ T

Transparent Brown
Brun transparent
PBr 25



3 ★★★★★ T

Transparent Burnt Oxide
Oxyde brûlé transparent
PBr 7 / PBr 6



1 ★★★★★ O

Van Dyke Brown
Van dyke brun
PBr 7 / PR 101



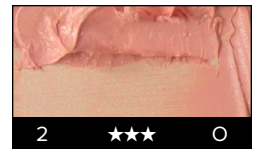
1 ★★★★★ O

Titanium White
Blanc titane
PW 6



1 ★★★★★ SO

Zinc White
Zinc blanc
PW 4



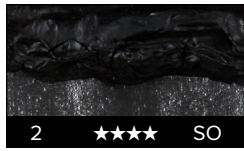
2 ★★★ O

Red Oxide Tint
Teinte d'oxyde rouge
PW 6 / PY 42 / PR101



2 ★★★★★ O

Neutral Grey
Gris neutre
PW 4 / PBk 7



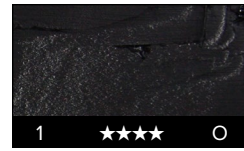
2 ★★★★★ SO

Graphite Grey
Gris graphite
PBk 10



2 ★★★★★ O

Paynes Grey
Gris payne
PBk 7 / PB 15:3



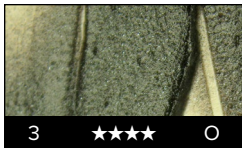
1 ★★★★★ O

Mars Black
Noir mars
PBk 11



1 ★★★★★ O

Carbon Black
Noir carbon
PBk 7



3 ★★★★★ O

Micaceous Iron Oxide
Oxyde de fer, micacé
n/a



1 ★★★★★ T

Asphalt
Asphalte
NAT Bk 6



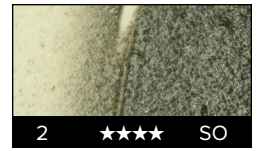
3 ★★★★★ T

Phosphorescent
Phosphorescent
n/a



2 ★★★★★ SO

Iridescent Pearl
Perle iridescent
n/a



2 ★★★★★ SO

Iridescent Silver
Argent iridescent
n/a



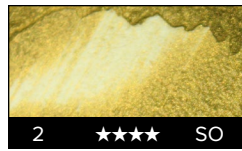
2 ★★★★★ SO

Iridescent Gold Deep
Or iridescent foncé
n/a



2 ★★★★★ SO

Iridescent Copper
Cuivre iridescent
n/a



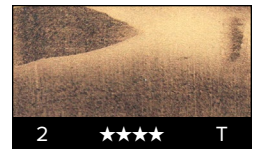
2 ★★★★★ SO

Iridescent Bronze
Bronze iridescent
n/a



2 ★★★★★ T

Interference Gold
Or interférence
n/a



2 ★★★★★ T

Interference Orange
Orange interférence
n/a



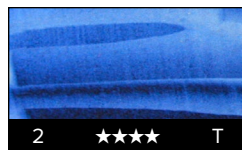
2 ★★★★★ T

Interference Red
Rouge interférence
n/a



2 ★★★★★ T

Interference Green
Vert interférence
n/a



2 ★★★★★ T

Interference Blue
Bleu interférence
n/a



2 ★★★★★ T

Interference Violet
Violet interférence
n/a

Series #

2	★★★★★	T
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Lightfastness

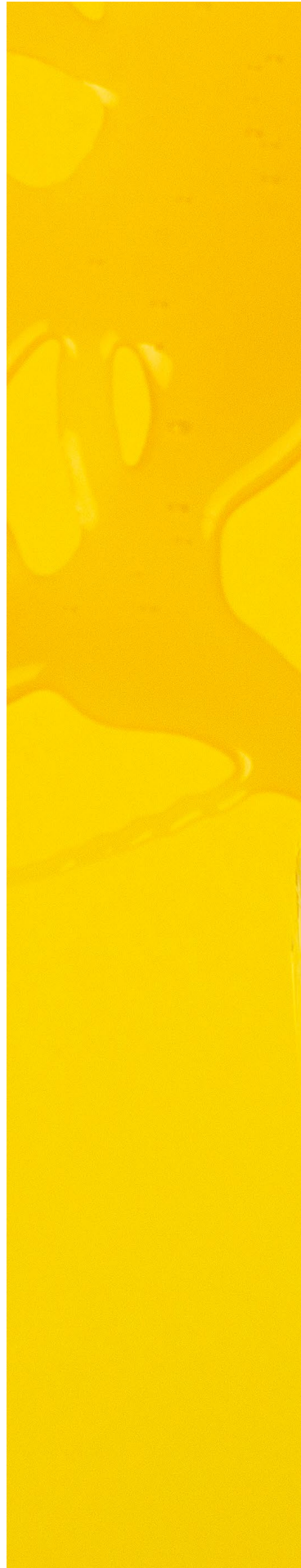
Transparency

Opaque/Semi-Opqaue/Transparent

Mediums

PROFESSIONAL LEVEL – FINEST QUALITY SERIES

Tri-Art's Oil Mediums are designed to enhance both the characteristics of the colours and painting processes as well as to maximize individual creative vision. We offer a wide range of mediums; the **tried and tested** traditional as well as unique alternative choices. For the plein-air and travelling painter, gel formats have been developed and packaged in tubes. For the experimental artist, there are new texture mediums and for all users, there are alternative drying and cleaning mediums.





Mediums

PROFESSIONAL LEVEL – FINEST QUALITY SERIES



D-limonene

SOLVENT

A safe substitute for harsh chemical thinners. Made with orange rind extract, D-limonene has the cleaning power of turpentine and acetone but doesn't mimic their harsh chemical odour. D-limonene leaves nothing on valuable brushes and painting tools but the faint smell of oranges.



Orange Scented Thinner

SOLVENT

A very mild, pure mineral spirit with a light orange fragrance which can be used for thinning oil paints and mediums and for cleaning brushes and painting tools. It produces minimal fumes compared to turpentine and other strong solvents, making it less harmful and more pleasant to work with.



Odourless Solvent

SOLVENT

A virtually scent-free, mild, pure mineral spirit that has had some of the harmful aromatic solvents removed. It is ideally suited to thinning oil colours and cleaning paint tools.



Liquid White Oil

SPECIALTY

A pourable, highly pigmented white oil paint made from the highest-grade Titanium pigment and pure, alkali refined safflower oil. This free-flowing oil colour is ideal for wet on wet painting techniques or fine-detailed work.



Damar Varnish

VARNISH

A traditional, soft varnish used to unify the luster (Gloss or Matte), increase colour saturation, protect the painted surface and allow for ease of future cleaning. Apply with a brush to a fully cured/dry painting (6mths–2 yrs). 2-3 thin coats recommended. Do not over stroke in order to avoid build up and cloudiness.



Alkyd Medium

DRYING OIL

A semi synthetic polymer which significantly accelerates the drying time of oil colours. It can be mixed in any ratio to dilute and extend colours and is the ideal medium for creating luminous transparent glazes. Dries to a tough yet flexible film, reinforces the coat's adherence and is virtually non-yellowing.



Cobalt Drier

DRYING OIL

Significantly accelerates the drying time of oil paints. Cobalt Drier is very potent and should be used sparingly.

Mediums

PROFESSIONAL LEVEL – FINEST QUALITY SERIES



Safflower Oil

TRADITIONAL OIL MEDIUM

Very light in colour, traditionally used for mixing with light colours and wet on wet applications. Yellows significantly less and dries considerably more slowly than linseed oil.



Stand Oil

TRADITIONAL OIL MEDIUM

A thicker processed form of linseed oil. It has a slower drying time and superior resistance to yellowing and darkening. Stand Oil is honey-like in consistency and pale in colour. Produces a smooth, enamel-like finish without any visible brush marks.



Alkali Refined Linseed Oil

TRADITIONAL OIL MEDIUM

A very pure, highly refined artist quality linseed oil. Using Alkali Refined Linseed Oil will increase the flow, gloss and transparency of oil colours. Dries quickly and thoroughly, making it ideal for underpainting.



Alkyd Gel

DRYING OIL

A thickened, gel version of the Alkyd medium. It significantly accelerates the drying time of colours without losing all the viscosity.



Sunflower Oil

SOLVENT-FREE DRYING OIL

A high grade oil made by compressing sunflower seeds. It is very clear in colour, similar to safflower oil but lighter. An ideal oil to use with light colours such as whites and yellows.



Hemp Oil

SOLVENT-FREE DRYING OIL

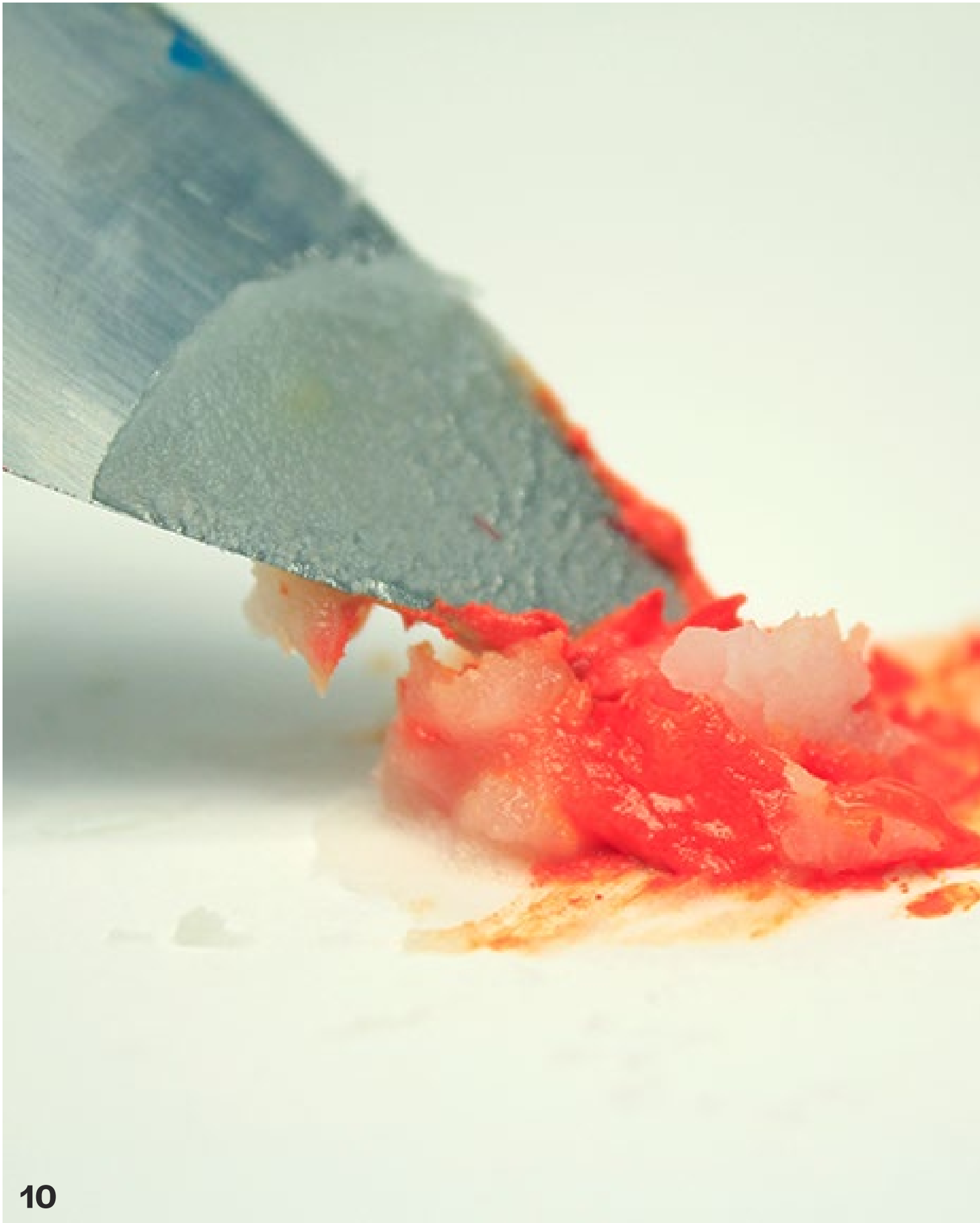
Obtained by pressing hemp seeds. Hemp Oil is the darkest of our oils. It is greener in colour than the other oils. When mixed with light colours a greenish hue may result.



Tung Oil

SOLVENT-FREE DRYING OIL

Made from the nut of the tung tree. Does not darken noticeable with age. It is the glossiest and hardest one dry. Use in thin applications on hard and rigid substrates to avoid cracking due to the strain of a flexing surface.





Eco-Friendly Mediums

Eco-friendly options for the studio.

PROFESSIONAL LEVEL – FINEST QUALITY SERIES

Tri-Art actively sources materials and processes with environmental and individual impact in mind. We introduced the following eco-friendly oils to the Finest Quality Oil line. All are solvent-free and come from natural, renewable sources.

These technical grade drying oils may be used with oil colours for extending, reducing viscosity, glazing techniques or as a mixing media. Each has its own, unique flow when mixed with colours. Our eco-friendly drying oils will appeal to the artist that suffers from chemical sensitivities and/or wants to avoid using solvent-based products.

Eco-Friendly Mediums

PROFESSIONAL LEVEL – FINEST QUALITY SERIES

Our Cold Waxes are Solvent free mediums. They are made with naturally bleached beeswax and Safflower, Sunflower or Hemp Oil. All are paste-like in consistency. Mix with Oil colours in a ratio of 30-50% to extend and thicken. If applying thickly, a rigid surface is recommended to avoid

cracking. All may be thinned and used in a more liquid state by adding Tri-Art's fluid ECO Oils. Some matting of colours will result. Add Tri-Art's Alkyd medium to reduce drying time and increase colour gloss. To retard dry time add one of Tri-Art's fluid Eco Oil Mediums.



Eco Cold Wax – Sunflower

WAX MEDIUM

Sunflower Wax is the lightest and very clear in colour. Made by compressing sunflower seeds. An ideal oil medium to use with light colours such as whites and yellows.



Eco Cold Wax – Safflower

WAX MEDIUM

Safflower Wax is slightly darker than Sunflower Wax. Also a good medium to use with light colours.



Eco Cold Wax – Hemp

WAX MEDIUM

Hemp Wax is the darkest in colour of our waxes. It is obtained by pressing hemp seeds. When mixed with lighter colours such as white, there will be a noticeable green tint.

NOTE: Temperature will affect the physical state of the mediums. They will soften when exposed to higher temperatures and stiffen with colder temperatures.

Eco-Friendly Products

PROFESSIONAL LEVEL – FINEST QUALITY SERIES



Featured – Linseed Soap

An eco-friendly solution to keeping your brushes and surfaces clean.

Made from naturally refined linseed oil, a derivative of flax seed, Tri-Art Linseed Soap safely cleans and conditions all of your artist brushes and surfaces. Use for all types of brush hair, from sable to synthetic. Use it to clean hands, floors, work surfaces and just about anything else that needs cleaning! 100% natural, non-toxic and low odour properties allow for a greener studio and well-cared for artist tools.

NOTE: Temperature will affect the physical state of the mediums. They will soften when exposed to higher temperatures and stiffen with colder temperatures.

Eco Alternative Mediums

Hemp Oil – PG 9

Sunflower Oil – PG 9

Tung Oil – PG 9

Oil Colours – Composition

Oil Vehicle

- Sunflower
- Alkyd

Series #	Colour Name	Pigment	Coverage	Lightfastness
● 4	C.P. Cadmium Yellow Lemon	PY 37	O	****
● 2	Cadmium Lemon Yellow Hue	PY 3	SO	****
● 4	C.P. Cadmium Yellow Light	PY 37	O	****
● 2	Cadmium Yellow Light Hue	PY 1	SO	***
● 2	Cadmium Yellow Medium Hue	PY 3 – PO 62	SO	***
● 4	C.P. Cadmium Yellow Deep	PY 37 – PO 20	O	****
● 3	Cadmium Yellow Deep Hue	PY 1 – PO 62	SO	***
● 2	Indian Yellow	PY 1 – PR 4 – PY 42	SO	****
● 3	Indian Yellow Red Shade	PO 36	SO	****
● 2	Cadmium Orange	PO 20	SO	****
● 4	C.P. Cadmium Red Light	PR 108	O	****
● 1	Cadmium Red Light Hue	PR 4 – PR 3	SO	***
● 3	Cadmium Red Medium	Hue PR 112	SO	***
● 4	C.P. Cadmium Red Deep	PR 108	O	***
● 3	Permanent Alizarin Crimson	PR 122 – PR 112	T	***
● 3	Permanent Maroon	PR 122 – PR 112	T	***
● 2	Quinacridone Red	PR 122 – PR 112	O	***
● 3	Quinacridone Rose Red	PR 108 – PR 122	O	****
● 3	Dioxazine Violet	PV 23	SO	****
● 3	Permanent Violet	Light PR 122 – PV 23	SO	****
● 1	Ultramarine Blue	PB 29	SO	****
● 4	Cerulean Blue	PB 36	O	****
● 1	Phthalo Blue	PB 15	T	****
● 2	Prussian Blue	PB 27	SO	****
● 1	Turquoise	PB 15 – PG 7	SO	****
● 1	Turquoise Light	PG 7 – PB 15	SO	****
● 1	Phthalo Green	PG 7	SO	****
● 4	Cobalt Blue	PB 28 – PB 15	SO	****
● 1	Cobalt Blue Hue	PB 29 – PB 15 – PW 4	O	****
● 2	Permanent Green Light	PG7 – PY1 – PY 42	O	****
● 2	Sap Green	PG 8	O	***
● 1	Sap Green Light	PY 42 – PG 8	O	***
● 2	Naples Yellow Hue	PW 4 – PY 35	O	****
● 2	Yellow Ochre	PY 42	O	****
● 3	Nickel Azo Yellow	PY 150	T	****

Oil Colours – Composition

Oil Vehicle

- Sunflower
- Alkyd

Series #	Colour Name	Pigment	Coverage	Lightfastness
● 1	Raw Sienna	PBr 7 – PR 101	SO	****
● 2	Burnt Sienna	PBr 7	O	****
● 2	Transparent Burnt Sienna	PY 42 – PBr 7	T	****
● 1	Red Oxide	PY 42 – PR 101	O	****
● 1	Transparent Red Oxide	PY 101	T	****
● 1	Transparent Yellow Oxide	PY 42	T	****
● 2	Transparent Gold Oxide	PR 101 – PY110	T	****
● 2	Raw Umber	PBr 7	O	****
● 1	Burnt Umber	PBr 7	O	****
● 3	Transparent Brown	PBr 25	T	****
● 3	Transparent Burnt Oxide	PBr 7 – PBr 6	T	****
● 1	Van Dyke Brown	PBr 7 – PR 101	O	****
● 1	Titanium White	PW 6	O	****
● 1	Zinc White	PW 4	SO	****
● 2	Red Oxide Tint	PW 6 – PY 42 – PR101	O	***
● 2	Neutral Grey	PW 4 – PBk 7	O	****
● 2	Graphite Grey	PBk 10	SO	****
● 2	Paynes Grey	PBk 7 – PB 15:3	O	****
● 1	Mars Black	PBk 11	O	****
● 1	Carbon Black	PBk 7	O	****
● 3	Micaceous Iron Oxide	n/a	O	****
● 1	Asphalt NAT	Bk 6	T	****
● 3	Phosphorescent	n/a	T	****
● 2	Iridescent Pearl	n/a	SO	****
● 2	Iridescent Silver	n/a	SO	****
● 2	Iridescent Gold Deep	n/a	SO	****
● 2	Iridescent Copper	n/a	SO	****
● 2	Iridescent Bronze	n/a	SO	****
● 2	Interference Gold	n/a	T	****
● 2	Interference Orange	n/a	T	****
● 2	Interference Red	n/a	T	****
● 2	Interference Green	n/a	T	****
● 2	Interference Blue	n/a	T	****
● 2	Interference Violet	n/a	T	****

